1:Franken et al M, G-5 (ca. 1913-1948)1960
OF7 Balinese OF7

796 535 792 investigator, a superintendent. Whereas the *tĕlikan* does not carry anything in his hands, the *pĕnampas* are provided with meeting offerings. The costumes for the *baris pendet* are the same as those for ordinary *baris* dancers. The dance figure itself is called *chakra lilit*, 'intertwined quoit'.

[533 534] The orchestra appropriate to the *baris pendet* is the *sĕmar pĕgulingan*, though nowadays a *gong chĕnik*, a 'small orchestra' consisting of a *trompong*, a *saron*, a *jegog*, a *gangsa*, drums (*gupĕks*), a *kĕnong*, and cymbals (*chengcheng*), is also used. Only *gĕnding sĕsulingan*, airs in which the *sulings* or flutes can be heard, are played.

9

Baris Dĕmang

535 575 796 The *baris dĕmang*, too, is performed by its own dance group, organized in the same way as the *baris pendet* association. Also in this case there is a *pĕnyarikan* (sometimes called *klihan*) as head. The characters in the play consist of four *baris dĕmang*, four *baris dĕmung*, a *prĕbangsa*, and a *potet*, a comic disciple of the *prĕbangsa*.

796 534 535 575 The musicians in the *baris dĕmang* orchestra are also members of the association. The orchestra consists of the following instruments: a two-stringed viol (*rĕbab*), a six-slotted flute (*suling*), a pair of drums (male and female), a *kĕnok*, a *kĕmpul*, and a *kechek*. The flutes may be replaced by a set of *gangsa saron*, one of them serving as *pĕngisep* and the other as *pĕngumbang;* the *gangsas* each have thirteen keys beginning with the note *dang* and ending with *dung*. Several persons serve as *jurus payas*, persons who help with the costuming and make-up. In contrast to the *baris pendet* association, the *dĕmang* association provides all its necessaries itself. For this reason the entry fee is fifty cents; further expenses are met by head levies.

796 535 792 In their book *Dance and Drama in Bali*, De Zoete and Spies give a description of the *baris dĕmang* which may be quoted here:

> This *Baris* is only performed in one ward of Singaradja, Bandjar Tegal, and at one particular temple feast. It is danced in the manner of *Gambosh*, with the same wild, old-fashioned noise and pomp of war. In fact

1:Franken et al M, G-5 (ca. 1913-1948)1960
OF7 Balinese OF7

533 which is under the care of the immigrants in the *banjar* of Pande, and each of the three boys' associations owns a *gamĕlan sĕlunding*, which may be brought out only at full moon. The *sĕlunding* belonging to the *tĕmu-kĕlod* boys' association is particularly sacred, and is said to have descended directly from heaven. The iron keys are not fastened to the base, nor do they have any eyes with which they can be attached, as other *gamĕlans* do. The *legong* association, founded by the juvenile section of the boys (the *tĕruna nyoman*) has a *sĕmar pĕgulingan* orchestra. Finally there are two *gambang* orchestras, and one *gambuh* ensemble.

534 What attracted my attention most, however, was a coconut-shell *gamĕlan*, since I had never seen such a thing anywhere else on Bali. In a shed in the *banjar* of Pande I discovered a collection of coconut shells on strings in the rafters, and when they were got down at my request they proved to constitute three *gambangs* with coconut shells as sounding boxes instead of the usual bamboo tubes. I had elsewhere seen that bamboos were sometimes suspended under the keys instead of being fastened, but I had never seen coconut shells used for the purpose. The full orchestra consists of two *gambangs* with ten keys and one with four. Together they are called a *gĕlunggangan*, and are played to the accompaniment of two drums. The orchestra makes a very simple impression reminiscent of the African marimba or the Bantu pumpkin piano. My scribe was immediately able to pick out the tones of the Badung *rindik*. . Later I found such orchestras in other villages in Karangasĕm as well.[16]

212 The art of reading and writing is quite generally known in Tĕnganan, despite the fact that none of the children from the *desa* attend public or village schools. In the village itself there is a certain amount of instruction of the youngest section of the boys' associations, by their *guru*, as part of their religious education, but the high percentage of literacy is to be attributed primarily to the interest in the old *lontar* writings.

524 In closing, attention may also be called to the fact that children's games such as spinning tops, playing ball, and flying kites are subject to various regulations and prohibitions.

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

The clubs of virgins (*seka daha*) and of adolescent boys (*seka truna*), who are still untouched by the magical impurity supposed to come from sexual intercourse, are an interesting feature of Bali Aga villages not to be found among the Hindu-Balinese. In Tenganan a ceremonial meeting is held for them once a year. The virgins wear golden crowns covered with quivering flowers of beaten gold, and are dressed from the armpits to the ground in bright silk scarfs which they hold between jewelled fingers, often tipped with four-inch artificial fingernails made of solid gold. They appear dancing the *redjang*, arranged in line from the smallest baby, a year old, perhaps, to the grown girls who on past occasions have failed to obtain a husband. They dance accompanied by the *gamelan selunding*, an ancient, rarely heard orchestra that has great iron sound-plates, struck energetically by the old men of the village with oversize wooden hammers. This dance could not be more archaic and simple: standing in a double line, they fling the scarfs slowly away, first to one side, then to the other, half turning the body each time. In the long intervals between movements they stand motionless with downcast eyes until a change of position is announced by the orchestra. This is the whole dance; a slow-motion version of the stilted feminine dances of Java, giving one an unearthly feeling of suspended movement, and bearing no relation to the exuberant vitality of the Balinese dances we were accustomed to see.

Soon boys in their best clothes and wearing krisses begin to appear and form a group at the other end of the dancing-space, watching the girls. When enough boys have gathered, the music stops and the audience, mostly women, shows a lively interest. The music begins again, playing the theme for the *abuang*, a dance in which the boys express their preferences. One by one the girls step to the front to show themselves in a short posed dance with their eyes on the ground and their arms tensely outstretched. Each of the marriageable girls has her chance, but the boys are shy and at first nobody takes up the challenge. It is only after the girls have danced a second or third round that one of the

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

of banana leaf over them. When finished, the leaf dishes were simply thrown to the pigs; no dishes were left to wash. A *kendih* of water was passed around after the meal, each drinking in turn and at a distance from it, letting a continuous jet of water fall into the open mouth, the lips never touching the spout. (When we tried to drink like the Balinese we succeeded only in choking or drenching ourselves.) The mouth and fingers were rinsed, and after emitting a loud belch of satisfaction the men took a nap or went to the *balé bandjar* to chat before resuming work. Generally the women ate after the men were finished, then fed the pigs, and spent the rest of the afternoon weaving, threshing rice, or simply delousing each other, a great social pastime.

For a while it seemed as if the art of hand weaving would be wrecked by the ever increasing importation of foreign cloth. Chinese silk thread was hard to obtain, aniline dyes gave brighter hues and were infinitely easier to handle than the old vegetable dyes, and Japanese rayon for a few cents a yard looked almost like real silk. In later years, however, the affluence of tourists has increased the market for Balinese handicrafts and many women derive an income from selling garish brocades. On our second visit the women of our household took to weaving and every afternoon the characteristic rhythmic sounds of many looms came from all directions.

On the Balinese loom (*prabot tennun*) the warp is stretched between a heavy wooden structure (*tjetjaga* and *pendalan*) and a sort of yoke (*épor*) shaped like a Cupid's bow held by the woman's back. After the bamboo spindle (*tunda*) has gone through the warp, the weave is tightened with a long ruler (*belida*) of polished hard wood that slides over a bamboo drum (*pengrorogan*), while the threads are separated with a bamboo tube (*bungbunggan*) provided with little bells that jingle at every move. Thus the work is made easier by the rhythmical sequence of three sounds: the tinkling of the bells, the sound of the hollow bamboo as it is struck by the ruler, and the energetic double knock to tighten the weave. Weaving is the main

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

532 Batur and Bratan; descending slippery ravines, into jungles, and
114 up steep hills, we found many old statues overgrown with vegetation, some of which seemed from early Buddhist days, while others looked as if Hinduism had never penetrated into those districts. Particularly interesting were the pyramids and strange carvings in wood in Sanda and Selulung; or the Polynesian-looking statues in Batukaang and Pengadjaran.

534 Perhaps the most remarkable of antiquities in Bali is the great
773 bronze drum kept in the *Pura Panataran Sasih* in Pedjeng, the former home of the demon-king Maya Danawa. Some Balinese say that it is one of the *subangs* (ear-plugs) of the moon, while others say it is a *Sasih*, the "moon" itself, that fell down to earth and was caught in a tree. It remained there giving a blinding light, preventing some thieves of the neighbourhood from performing their nocturnal work. One of them, bolder than the rest, decided to extinguish the source of light and, climbing on the tree, urinated on it. The "moon" exploded, killing the thief, and fell to the ground in the shape of the present drum, which explains why it is broken at the base. The people rescued it and placed it on a high latticed shrine in the temple. The drum is
534 of the style of the so-called Chinese drums of the Han dynasty
171 often found in Indo-China and even in Java, but it is the largest
531 and most beautiful I have ever seen. The Pedjeng drum differs somewhat from the usual Han drums; it is elongated, with three great handles, rather like the bronze drums found in Alor, the island near Timor, where they are still used as money, some being worth as much as three thousand guilders.[1] The drum is decorated on its sounding surface with a beautiful star in high relief surrounded by a border of sweeping spirals, and on its sides with borders between parallel lines rather like the popular design called "spears" (*tumbak*) by the Balinese: ▼▼▼▼▼▼▼. Furthermore, there are strangely primitive, or rather conventionalized, human faces in low relief that have no obvious relation to Chinese art and that are strongly Indonesian, with the

[1] Ernst Vatter: *Ata Kiwan.*

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

characteristic leaf-shaped ornament worn behind the ears, the lobes of which are exaggeratedly distended by the weight of unusual ear-rings. The general style, the motifs, and the work-

One of the Faces on the Pedjeng Drum

manship of the drum are all definitely related to the unique bronze axes from the island of Roti, also near Timor, which were unfortunately destroyed in the fire of the pavilion of the Netherlands in the Paris Colonial Exposition of 1931 where they were exhibited. The axes and the drums seem to belong, rather than to a definitely Chinese culture like the Han, to an ancient, mys-

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

terious Indonesian bronze age.[2] The Pedjeng drum is regarded with great reverence, and people often bring it offerings.

Another motif which appears to be of native origin is the figure called *tjilí*, a silhouette of a beautiful girl with a body shaped like a slim hour-glass (two triangles meeting at their apex), with rounded breasts, long thin arms, great ear-plugs, and wearing an enormous head-dress of flowers. *Tjilí* shapes are made in wood, of Chinese coins sewn together, woven into textiles, modelled in clay to surmount tiles for roofs, and made into clay banks for pennies. They are painted on rice cakes for temple ornaments in Selat, and made out of palm-leaf for certain agricultural ceremonies of the old mountain villages or as containers for the soul of the dead (*adegan*) for cremations. *Tjilís* form the central motif of *lamaks*, those beautiful but perishable ornamental strips of palm-leaf, about a foot and a half wide by some ten to twenty feet long, made for feasts by the women, pinned together with bits of bamboo strips of *busung*, the tender yellow blades of the sugar or coconut palm, taken from the tree before the leaf opens. This is decorated with a delicate geometric pattern, a mosaic of bits of the green leaf of the same palm, cut with a knife into elaborate ornaments which are pinned on the yellow background, forming borders like the ones on the Pedjeng drum, ornamental strips (*bebatikán*), groups of rosettes called "moons" (*bulán*), the *tjilí*, and a stylized tree (*kayon*). These magnificent ornaments, perhaps the purest examples of the Balinese native art, last only for one day, and after hanging for an afternoon on an altar or a rice granary, by evening they are completely wilted. Spies has collected every different type of *lamak* design for a period of years and he has hundreds of them. He claims that every community has a peculiar design not found elsewhere.

The figure of a *tjilí* seems to have a strange hold on the im-

[2] Heine-Geldern attributes the bronze drums and bronze weapons unearthed near Dông-Son in Northern Annam and Tonkin to a peculiar culture of the bronze age which he believes penetrated from northern into southern Asia not later than 300 B.C. and perhaps even as early as 600 B.C. He called this the Dông-Son culture.

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

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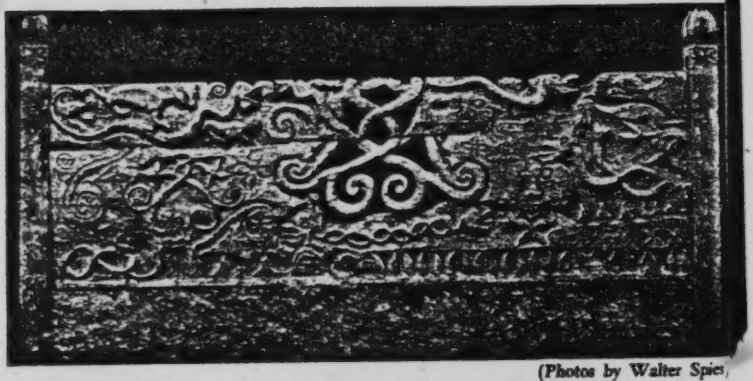


(Photos by Walter Spies)

ABOVE: Two Alarm Drums from Tambakan

BELOW: A Wood Relief from Selulung, strongly reminiscent of the carvings of Borneo and Nias

[p. 202 (A)]

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

MUSIC

THE VILLAGE ORCHESTRAS

533 545 Although we had heard enthusiastic reports about the splendid music of Bali, its subtle beauty and vigour came to us as a revelation on our first night on the island. It is customary to hold a concert of Balinese music in the hotel gardens the night that the weekly boat arrives from Surabaya bringing new visitors. We had experienced disappointments on such occasions elsewhere and we were fully prepared to hear another of the denatured versions of native entertainment usually concocted for tourists. We distrusted the twenty-five or thirty young men who, nude above the waist and wearing sashes of blue silk, sat cross-legged around a square formed by impressive instruments in elaborate carved frames.

[534] There were metallophones, instruments with bronze keys like xylophones, sets of polished bronze bowls arranged from low to high like the notes of the scale, great bronze gongs, and many kinds of small cymbals. There were also two long drums wrapped in black and white chequered cloth.

Quietly, as if to indicate the piece to be played, someone started to beat out a tune on one of the high metallophones; others joined in, gradually increasing the volume of the playful melody, and soon they were all playing music the like of which we had never heard. It was a pure music like tinkling bells, interwoven with the fast humming of the cymbals, onomatopoetically called *tjéng-tjéng*, and punctuated here and there by booming gongs, the whole controlled by the masterful leadership of the two drummers, who, with the tips of their fingers, beat impossible rhythms on the double heads of their drums, each differently tuned. Suddenly, with a crash, they all struck a sonorous chord and stopped, all but the four boys playing on the *réyong*, who, in perfect unison and as if moved by a single impulse, beat the inverted bronze bowls with padded sticks, ringing out rippling

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

533 621 bandjar, and they will reorganize their gamelan at once — everybody helping with equal enthusiasm. The old instruments are returned, new frames are made, and all the missing pieces are replaced.

To organize a new musical club a community first selects a head man and a treasurer. The new musicians are chosen from among the young men of the *bandjar*, who are directed by others with musical experience. It is an honour to belong to such a group, and the members are not paid, but themselves contribute, in whatever way they can, to the acquisition of the instruments. In the group there are even men who do not play, but who are content to carry the instruments from place to place.

533 534 621 [435] The cost of a fine set of instruments often amounts to quite a fortune. The estimated value of the *gong* Belaluan was put at about fifteen hundred guilders. The actual monetary expenses were paid in instalments, and even after four years of profitable playing for the hotel, there still remained four hundred guilders unpaid. Of this apparently exaggerated figure a considerable part goes to buy a good set of large gongs, which are no longer made and are now a rarity and at a premium. The Balinese can make the bars of the metallophones, but the large gongs came from Java, from Semarang, where the last great makers of gongs lived. The richly carved frames of teakwood covered with pure goldleaf are also expensive. In former times it was a favourite hobby of the princes to form large orchestras and play in them themselves, but they are not quite so prosperous now, and today the organizations are more often independent, and it is the community that owns the orchestra. In Bali the orchestra consists of the set of instruments rather than of a group of musicians who own their instruments, as it is understood among us. In their zeal for improvement, the group of Belaluan went even further; fine costumes were made for the players and a special house was built to store the instruments, a shed for rehearsals. They even undertook to finance the repairs of the little temple of the *bandjar*, a

[292] [344] 533 621

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

533 is again different from that used for heroic plays. The general tone of Balinese music does not produce the nervous shock on Westerners such as the more "Oriental" Chinese or Indian music does. Balinese music is readily acceptable to Western ears, perhaps because their compositions are performed by large musical ensembles in polyphonic harmonies and rhythms which are in a way reminiscent of our symphonic music.

SUPPLEMENTARY NOTES ON BALINESE MUSIC AND INSTRUMENTS

In a general way, a Balinese composition is divided into four parts: a light solo to introduce the piece (*geginaman*); an introductory theme (*pengunkab*); a central motif (*pengawak*), the "body" of the piece; and a rhapsodical finale in which the motives are developed (*pengetjet*). The melodies are classified by types according to their character: the fluid, delicate motifs (*memanisan*); the playful love themes (*pengipuk*), a sort of "allegretto" or "scherzo"; the strong melodies for masculine dances (*bapang* and *gilak*) and the violent war music (*batel* or *kalé*). Besides this generic distinction, the pieces have names of their own, such as "the roll of the waves," "*langkwas* flower," and so forth.

534 The basic instruments of Balinese orchestras can be roughly divided into the following groups: (1) Instruments with metal keys of various sizes and pitch; the higher ones of nine notes (*gangsa djongkok*) that play themes and variations; those of five notes in lower key to play basses (*gangsa gantung, tjalung, djublag,* and *djegógan*); and the *gendér*, with ten or thirteen notes which are played with both hands. The others are played with one mallet held in the right hand while the sound is stopped with the fingers of the left. (2) The suspended gongs (*gong, kumpur, kemong,* or *bendé*) to play deep accents. There is also the *reyong* and *trompong*, sets of twelve (or thirteen) and ten bells respectively, which are shaped like the gongs, but which are arranged in a frame in progressive scale. Themes and chord are played on these instruments. (3) Drums (*kendang*) to lead the orchestra, mark the rhythm, and underline the accents. They come always in pairs, a "male" and a smaller "female." The drums are wrapped in black and white chequered cloth to insulate them against evil vibrations. (4) Accessory percussions: a small gong (*kempli*) held on the lap and beaten with a stick; sets of cymbals (*tjeng-tjeng*) to beat fast rhythms; and various sorts of bells and small metal tubes (*kemanak*) to produce incidental tinkling sounds. Besides these,

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

there are other instruments, such as the bamboo flute (*suling*) and the two-string violin (*rebab*), which are used mainly as a lead for the melody. The flute is often a solo instrument. They do not form an essential part of the orchestra. 534

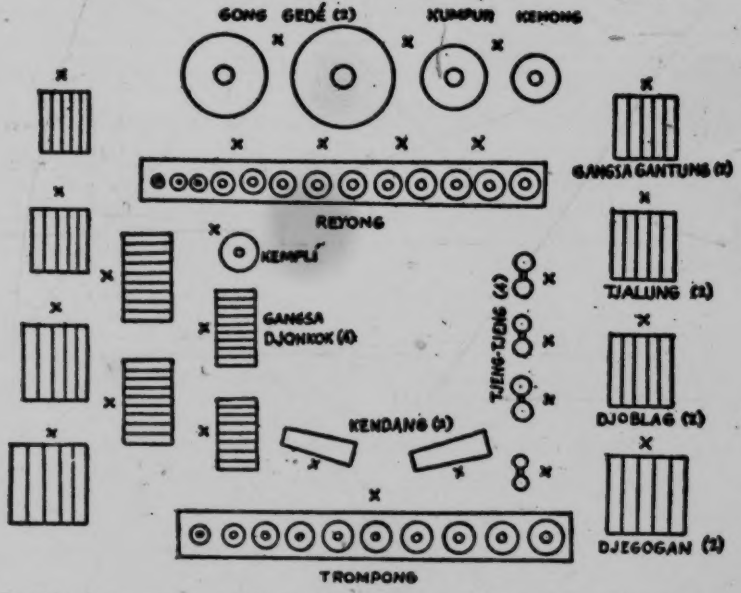
[516]

Flute-Player

The gong *kebiyar*, to which the orchestra of Belaluan belongs, is the large modern "concert" orchestra *par excellence*, where the art of ensemble playing, the colourful orchestration, and the vitality of the music show to best advantage. Music played by the *kebiyar* consists for the most part of new compositions based on older pieces, in free variation. The style of the South is more conservative and delicate than that of the North, which is loud, syncopated, and with revolutionary tendencies. Among the most famous gongs, during my stay in Bali, were the gong *pangkung* from Tabanan, those of Belaluan, Peliatan, and Selat in the North. The *kebiyar* is obviously a modern form of the gong *gedé*, the old-fashioned grand orchestra indispensable to temple feasts, where they 533

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

533 play throughout the night. The melodies of the gong gedé have an even, loud stateliness, without the delicate modulations of the kebiyar. In the old-fashioned gong the drums are beaten energetically with a stick and the hand while large cymbals clash loudly throughout the piece. The trompong, which does not appear in the kebiyar, plays the leading melody. A forerunner of the gong gedé is the gong luang or berong, an almost



Seating Arrangement of the Gong Gedé. × Indicates Musicians' Places

forgotten, archaic orchestra using a scale of seven notes. The only one which to my knowledge still exists is in the village of Krobókan in Badung, where it plays occasionally.

The pelegongan, the accompaniment for the famous legong, the archetype of the delicate, feminine dances, is a large ensemble playing music regarded as fine and classical by the Balinese. The style of the pelegongan is basic for a great deal of the music, and some of the finest standard compositions belong to it. It is used also in the tjalonarang, djauk, barong, and other dances of a similar character.

There is another type of orchestra, the pejogedan, which has the same [534] tonal style as the pelegongan, but much simpler, in which all the sound-

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

ing keys are made of bamboo slats placed over bamboo resonators. A large, deep-toned bamboo key replaces the gong (kumpur). (It is used to accompany the light *djogéd* and *gandrung* dances, described elsewhere.) This orchestra and the archaic *gambang* are the only ones in which every sounding key is not made of metal. An ancestor of the *pelegongan* type of orchestra is the ancient *semar pegulingan*, which appears sometimes at temple feasts. The scale of this orchestra resembles that of the *pelegongan*, but it may have seven as well as five notes.

The *gendér wayang* is an orchestra composed of four *gendér* (two in North Bali) to accompany the semi-ritual shadow-plays (*wayang kulit*). The *gendér* is of great importance not only for the fine quality of its music but because it is prescribed for practically all home ceremonials, even in the daytime and without the marionette performance. It appears to be simple, but it is supposed to be the most difficult to master. Its music is perhaps the most refined and delicate, with liquid shades and suspended tempos. The *gendér* is played something like a piano; that is, the themes and harmonies are executed on one instrument with both hands. Its scale is different from the others.

The *angklung*, the most frequently played, is a very ancient portable orchestra used to create excitement and for marching. It has no dancing accompaniment of any sort. The fact that its scale is restricted to four notes is a sign of its antiquity. The *angklung* takes its name from a curious instrument still played in West Java that consists of lengths of bamboo arranged loosely on a frame so that when shaken they produce a certain chord. Colin McPhee located an *angklung* orchestra with a complete set of these strange instruments in the old village of Tjulik in East Bali, where it is still played. Ancient Javanese records mention that the *angklung* was used in war and to precede the ruler to announce his arrival.

Other archaic orchestras still in existence in Bali are the *selunding*, which has great iron keys, and the *gambang*, already mentioned, played only at cremations in Badung and in Bangli. The keys of the *gambang* are all made of bamboo with the exception of one instrument that has metal keys. A stately melody is played on the metal instrument against an exciting, warlike background played on the bamboos. The Balinese say that it is very difficult to learn the *gambang* because the performer must think of poetical texts (*kidung*) to learn the themes. The poems suggest the melody, and the measure and punctuation serve as guide to the rhythm and pauses, so the player thinks of words as he plays. That

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

536 Before the *dalang* can perform publicly, he must be ordained
545 by a priest in the *mawinten* ceremony, when mystic syllables are inscribed on his tongue with the stem of a *tjempaka* flower dipped in honey. Then he can perform the magic *tjalonarang* and may wear the knot (*prutjut*) worn on the hair by priests.

There are no announcements made when a *wayang* show is
[202] to take place. Somehow the rumour spreads from person to person and there is a crowd even before the *dalang* arrives. By the time he begins to stretch his screen, a great mob has gathered, sitting quietly on the ground, giving no signs of impatience at the customary endless wait for the play to begin. It seems as if they deliberately waited until midnight to start, timing the show to end at dawn. Women and children sit in the front ranks facing the screen, the men are divided between the last rows and "backstage," the side of the screen where the *dalang*
[562] sits, where they can watch the actual puppets. In Java it is a rule that the men look at the puppets, while the women see only the shadows.

The screen (*kelir*) is a piece of white cloth stretched on a wooden frame and lit by a primitive oil lamp (*damar*) that hangs directly above the *dalang*'s head. The shadows are thrown on this screen by means of the lamp. At the foot of the screen is a section of the soft trunk of a banana tree, where the supports of the marionettes are stuck to hold them in position when they are not in motion. The *dalang* sits cross-legged next to a long, coffin-shaped wooden chest (*kropak*), where he keeps his puppets. Behind the *dalang* is the orchestra, the *gendér wayang*,
[534] four xylophones, each played by a musician. Between the toes of his right foot, the *dalang* holds a piece of horn, a hammer, with which he knocks out rhythms on the wooden chest — indications to the orchestra.

When everything is ready, at the tock-tock of the *dalang*'s toe-hammer, the orchestra begins to play the delicate, watery music of the *wayang*, rich tone-colours and suspended tempos like bells and fountains playing a Debussian melody. A strange

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

played in the *gambúh*, the ancestor of the Balinese opera. The *gambúh* is played by middle-aged actors who represent kings and prime ministers, singing and chanting long Kawi recitatives to the accompaniment of great bamboo flutes or a two-stringed violin, and drums and cymbals. The style of singing *gambúh* is curiously dissonant and archaic, with great contrasts of deep voices mingled with high falsettos, whines, and loud cries that grow into a jumbled chorus at the exciting moments of the play. There are other classic plays, more or less in the style of the *gambúh*, but with their own stories, such as the *tantrí*, *tjupak*, and so forth.

A great favourite is the famous *Ardjuna Wiwaha*, one of the *Kawi* classics, a masterpiece of romantic poetry, but when played in the *baris pendet*, it becomes a mixture of love story and rough-house. The favourite episode of the Balinese is the one in which Ardjuna, in deep meditation on a mountain top, seeks to obtain a divine weapon with which to vanquish the demon Deyta Wata Kewatja, who has insulted the gods by demanding that the most beautiful *dedari*, the nymph Supraba, be given to him in marriage. The long penance of Ardjuna worries the gods, who decide to send the most beautiful *dedari* to bring him out of his abstraction so that he may help them to make war against the demon. The nymphs find him in a deep trance and all immediately fall in love with him. They display their charms and employ every artifice to attract his attention, but they cannot break his penance.

In the play the main *baris* dancer sits with closed eyes and hands clasped in an attitude of prayer while his *patih* and Kertalah make poor attempts at meditation. Two beautiful girls appear; they are Supraba and Tilotama, the nymphs, who dance in front of him, embracing and kissing Ardjuna, who remains unmoved, while the clowns appear indignant at his indifference. The *dedari* go away broken-hearted, when suddenly a blood-curdling roar is heard off-stage. The clowns are paralysed with fear. A monster with the head of a wild pig leaps into the arena.

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

782 decorated with lacy garlands of pig's fat and stomach tissues (omentum) which can be seen at great festivals.

Ordinary offerings to the house and for temple feasts are made by any woman; but for special occasions an offering, to be effective, must conform to certain specifications based on the influences that rule the day: the calendar, the cardinal directions, numerology and so forth. Each day of the week has its colour and numerical value that dictate the flowers to be used and the number of units in the offering. These rules are often specified in the adat, the traditional village law, but they are better known to professional offering-makers, Brahmana women (*Idayú*), who are engaged for a fee to direct the making of them.

[783] Offerings are sharply divided into "unclean," evil-spirit offerings (*metjaru, banten sor, pasegan*) and "pure" (*sukla*) offerings for the gods.

793 4. *The Sunguhu.* Sunguhus are low-caste priests whose main office is
564 the dedication of devil offerings in ceremonies of purification. Although
[783] Sudras, the sunguhu are a proud caste in themselves and claim descent from Sanghyang Tunggal and from Sanghyang Meleng, the Sun. The paraphernalia of the sunguhu, although generally poor and in deplorable condition, and their ritual are practically identical with those of the high Brahmanic priests; but accessories peculiar to sunguhus are the conch-
[534] shell blown by an assistant during his prayers, and the double drum
[171] similar to that of the Tibetan lamas, which in Tibet are made of two sections of the top of human skulls.

Like the high priests, they wear their hair long and in a knot, worn
302 low at the back of the neck and not on top like the pedandas, because
773 the worthy I Tusan, patron saint of blacksmiths and the greatest iron-
793 worker of ancient Gelgel, was unjustly exiled by a pedanda, who in time repented and, troubled in his conscience, tried to restore I Tusan, going into the forest in search of him. The blacksmith agreed to return only on condition that the pedanda carry him on his back. He had to comply and all the way the blacksmith hung on to the priest's topknot, pulling it down his neck (De Kat Angelino: *Mudras auf Bali*).

Dr. Goris (*Secten op Bali*) is of the opinion that they were the priests
114 of the wesnawa sect, now disappeared, the worshippers of Wisnu and Sri.
793 His attributes — the conch-shell, the turtle, the fiery wheel (*tjakra*) — are all Visnuite symbols. Furthermore, his spoken formulas, like those of the high priests, are in Sanskrit. He is in charge of the offerings of the Underworld, in contrast to pedandas, who dedicate the offerings to the Sun and Sky.

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

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A *kulkul* or tom-tom calls the villagers together; it has different signals for meals, feasts, meetings. A fast, continuous beating is the signal of a village emergency

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

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Gusti Alit Oka: prince, carpenter, and musician, who as drummer led the famous ensemble of Belaluan. The boy at the left plays the cymbals onomatopœically called *tjeng-tjeng*. BELOW, musicians from Klandis

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

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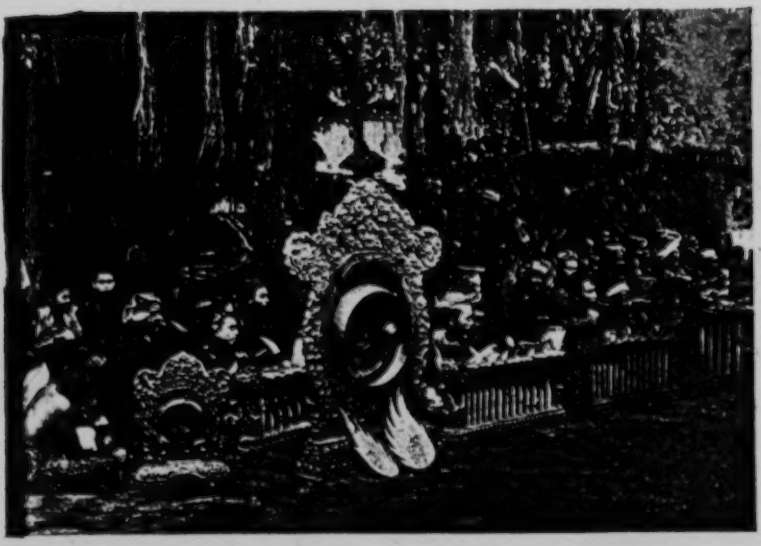

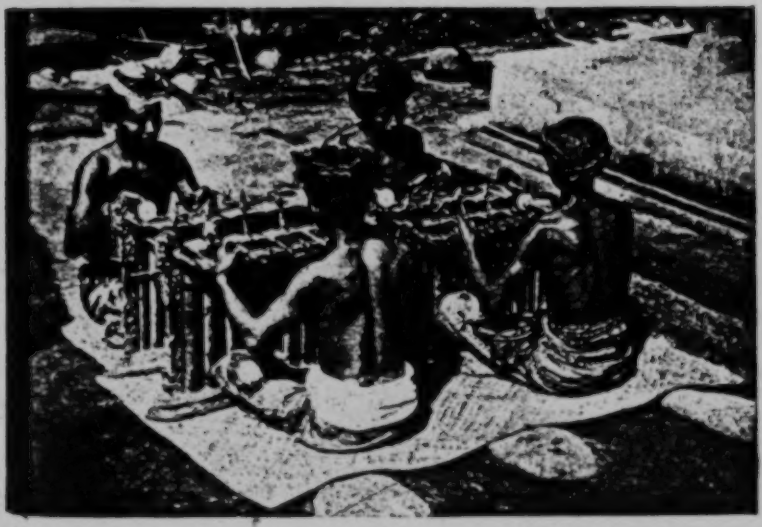

The pelegongan from the village of Saba accompanies the famous legong
The gendér wayang orchestra, below, is used as accompaniment to the shadow-play

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

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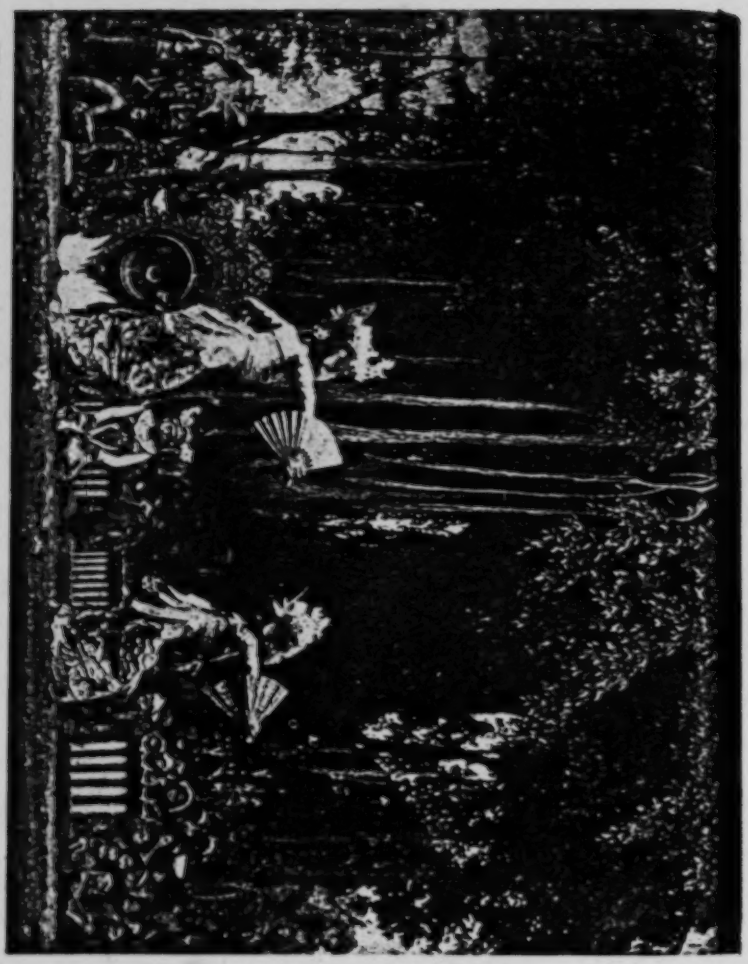

The finest exponents of the *legong*, archetype of the delicate and feminine dance, perform under the *waringin* tree in the village of Saba

[P. 406(L)]

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

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Mario: originator and finest exponent of the kebiyar, a sitting dance that combines the manliness of the baris and the delicacy of the legong

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

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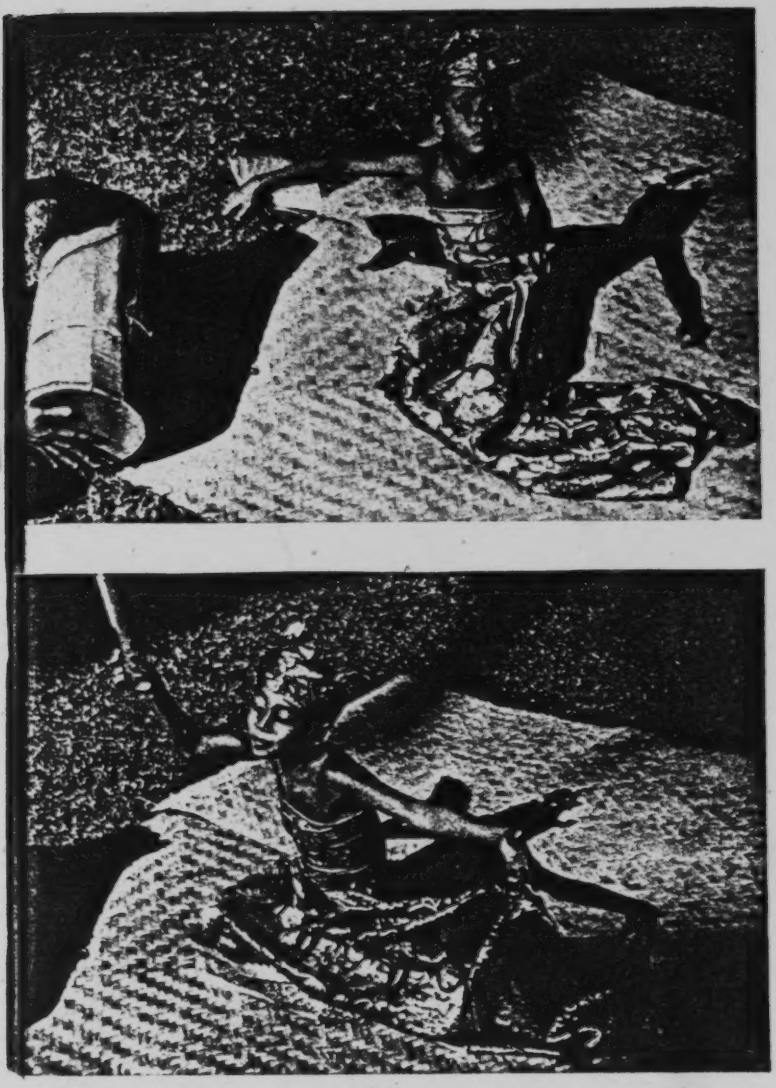

Before he was ten years old, Sampéh was already adept in the difficult and sophisticated *kebiyar*

3: Belo E-5 (1931-1939) 1953 OF7 Bali OF7

The Priest sprinkled the offer-
ings first with the one sort, then with the other. Then he wafted the essence of them "to all the gods, together with the *gendaroewa*, and the *widiadara-widiadari*."

Symbolic sweeping (Melis)

The assistants now took up the *lis*, and the priest prepared it with the usual ritual and prayers (see page 26). From the clay pot he dipped water with the coconut dipper (*siboeh pepek*) and poured it through the basket steamer (*koeskoesan*). A little group of assistants set out to visit in turn each one of the shrines in the temple, to purify them by the use of this *siboeh pepek*, *koeskoesan*, the *lis*, the three purifying substances, *tepoeng tawar*, *sesarik* and *teteboes*, and the *tirta pebersihan* in the bowl. They sprinkled, spilled, and waved the *lis* at each shrine, beginning with Soerja's, and ending with the *Panggoengan* outside the gate, and the two shrines on either side of the gate *Pengapit Lawang*. The meaning of this rite is thoroughly to purify the "seats" of the gods, for they are now to be asked to leave the common meeting-place in the central shrine (*Pepelik*) and to take each his place in his appointed shrine, so that the refreshments (*soetji*) may be served to them.

Seating the gods each in his shrine (Melinggih)

The priest asked the gods to be seated by singing the three *sloka* noted before (page 44) with the addition of this one:

Balinese Version

Ina arep ina padem
Ina mantera tan tewantja
Ina bakti ina widi
Sada siwa namastoesté.

Sanskrit

Hināksaro hinapado hinamantras tathaiva ca
Hinabhaktir hinavidhiḥ sadāśiva namo 'stu te.

English

(Though I am) lacking in syllables, lacking in words,
And also lacking in sacred formulae,
Lacking in devotion (*bhakti*), lacking in ceremonial,
O Sada-Śiva, homage to thee!

The *koel-koel* (slit-gong) was now beaten loudly to call the gods to the feast.

3: Belo E-5 (1931-1939) 1953 OF7 Bali OF7

796*
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The *gamelan* orchestra plays throughout the three days of the festival

[opp. p. 64]

8:Hooykaas E-5 (ca. 1959) 1961 OF7 Bali OF7

19 *j(ar)iring* stave.
20 *bung-bungan* bamboo tube for separating the threads on the loom. 783*
21 *pandalan* bobbin. 778
22 *bēlida* strip of wood used for tightening the weave. 412
23 *por* weaver's yoke. 286
24 *sērat* weaving reed.
25 *sēlēran* slats for arranging the pattern to be woven.
26 *apit* roller which is attached to the yoke and round which the finished cloth is wound.
27 *tunak* spindle holder.

With the copies of these items made by the village carpenter in (Pa)-Nēstanan, near Ubud were also two additional objects — certainly not improvised by the village carpenter. 783* 778 412

28 *kulkul* wooden slit gong. [534]
29 *ganchan* a peg of *pinang* wood with a notch on which the thread from the spinning wheel is wound. [286]

(A further item cited by my informant but not made by the carpenter is

30 *dampar* three legged stool of the type used by the market women.)
31 *klatkah sudamala luh*, and
32 *klatkah sudamala muani* } replicas made from bamboo strips, of the platforms on which purificatory offerings are placed [18].

The objects listed above all replicas of agricultural implements and household utensils are made from wood or bamboo. The following eight, replicas of household utensils, are of terracotta. 783* 778

33 *choblong* and *chēblèng* bowls, with or without base. [415]
34 *payuk* cooking pot 4 in number.

On festive occasions the *payuk* are embellished with the *sikēpan* or *sanjata*, the weapons or emblems of the gods. I have seen an ordinary cooking pot amongst the ritual objects at a marriage ceremony and also at a *ma-gedong-gēdong* celebration (held shortly before the birth of a child).[19] This must be a survival of an ancient custom. At this particular marriage ceremony a full-sized four pronged hoe, decorated with *sapsap* (offerings cut out of palm leaf), was placed beside the cooking pot.

35 *kēkēb* pot lid, undecorated, leaning against the *payuk*; (an elaborately decorated version of the *kēkēb* is used with No 43).
36 *pulu* container for hulled rice, with three holes.
37 *kakurungan* bird cage, with approximately 30 interstices; also a component of the lis.

[18] Illustration in Swellengrebel, op. cit., pl. VI.
[19] The *Māṇuṣa Yadña* (Note 15) does not give any details regarding these objects.

8: Hooykaas E-5 (ca. 1959) 1961 OF7 Bali OF7

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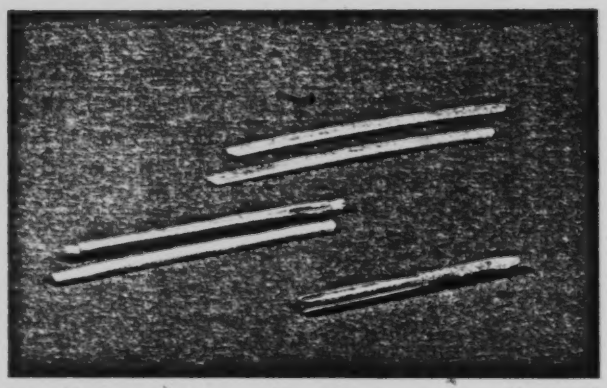

25. *sĕlĕran* 26. *apit* 27. *tunak*

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778

28. *kulkul*

Toradja OG11 New Guinea OJ1
Bahau OC5
Punan OC10
Nias OD11
Bali OF7

I 533 183 [452 cont.] to the slowness of development, or, if there really is an absolute standstill, what the cause is, [453] for there must have been a development in former times that led to the present form.

I 534 In giving a short description of the musical instruments in the archipelago, we note that drums and flutes are the principal instruments found among the less developed peoples. This is the case, for example, among the various Papuan tribes on New N [534] Guinea. The drums here, and elsewhere, commonly have an hour-glass form, the flutes are not only the ordinary mouth flutes, but also nose flutes (1) and Panpipes. The notes of the long,

BQ T N P [534]

1. The nose flute is also still found among the Punan of central Borneo, on Nias, in central Celebes, and on Bali.

sacred flutes of the northern coast may be heard by the women and children, but the flute itself may never be seen by them. Mention should also be made of the shell trumpets (chiefly triton shell) and the mouth drums.

Bh 534 The mouth organ, which is known among the Kajan-Dajak [Kayan Dyak] on the Baram in Brunei under the name klèdi, kelèdin, or kaloeri, is described as follows in the Encyclopaedie van Nederlands Indië, second impression, Vol. II, p. 829:

"The klèdi or mouth organ is the original form of the organ and consists of a claviform calabash (laboe), whose curved and perforated neck serves as the mouthpiece; there is a large opening in the upper wall of the calabash, through which is placed a bundle of five or six thin bamboo pipes varying in length from 90 centimeters to 1.30 meters; the openings between the laboe wall and the pipes and between the pipes themselves are carefully closed with resin. Each pipe's lower end, which is in the laboe, has a swinging tongue that in an opening somewhat larger than it is can vibrate without touching the sides. When this is put in motion by means of a stream of air, it causes intermittences

1:Alkemà & Bezemer--507 E-4, 5 (no date)1927 OB1 Indonesia
Javanese OE5
Bali OF7

J [454 cont.]
534 rest on cords to which bamboo tubes are attached to serve as sounding boards. In addition one finds the flute, a kind of oboe, a kind of zither, and the rebab, the Javanese violin with two strings, which leads the melody. The rebab player is, at the same time, the leader of the orchestra.

J
B
534 The gamelang in various forms is found on Bali also, but in many respects it is quite different from the Javanese. The
533 music of Bali and Java, however, undoubtedly has a common origin; they are "two dialects of the same language" (1). [455]

1. J. Kunst and C.J.A. Kunst-van Wely, De Toonkunst van Bali [The Musical Art of Bali] (1924), p. 11.

The music of Bali is described as "more external, less complicated, and (it) expresses itself loudly in vivid colors; the Javanese, on the other hand, in comparison with the Balinese, is: more complicated in structure, richer in nuances and detail, more subdued in tone, and tireder, as it were, moving in subtle shadings; in short, more than the music from the Hindu island, it is the typical product of an ancient and refined culture" (1).

1. Toonkunst van Bali, pp. 11 and 12.

In Javanese music there are two tone-systems: pélog, with seven tones in the octave and irregular intervals; and saléndro, or sléndro, with five tones, apparently aimed at a division of the octave into regular intervals. Pélog is found on Bali and Java, sléndro only on Java (2).

2. Ibid., p. 16.

In 1894, Dr. J.L.A. Brandes, while studying Balinese manuscripts, came across some Balinese transcriptions of old love-songs,

1:Alkema & Bezemer--508 E-4, 5 (no date)1927 OB1 Indonesia
Javanese OES
Bali OFT

J [455 cont.]
B on some of which the melody was indicated (3). A very im-
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3. See Appendix VII, Notulen Bataavsche Genootschap, Vol. 37, second edition.

portant collection of Balinese lontar made by District Officer L. C. Heyting is discussed on pages 52 f. of the previously mentioned book Toonkunst van Bali, which deals with the subject in detail. There was no notation of Javanese gamelang music; various melodies have recently been transposed into our notation.

A very peculiar musical instrument that is most common in western Java (Banten and Preanger) and perhaps originated there is the angkloeng, an instrument that is shaken; it is also found in Banjoewangi and on Bali, among other places. It consists of a number of bamboo tubes, varying in length and thickness, cut at an angle at the top where they are arranged on an horizontal lath. At the other end, the tubes are closed by means of an ordinary septum, but below it two more projections are attached to the tube, and these fit into the holes of another horizontal bamboo. Thus, the whole is a bamboo frame holding some bamboo tubes, whose lower ends, when the instrument is shaken, strike against the inner wall of the lower horizontal frame-piece and produce a sound [456] whose pitch is determined by the length of the tubes shaken. The individual angkloeng are usually combined into an orchestra; either they are hung up and one player handles four or five of them, or each player holds his instrument in his hand or wears it on a band over his shoulder. If it is played as first described, a violin, a wooden percussion instrument, and a flute are sometimes added; in the second case the musicians go out in procession, accompanied by a player with a small drum and a few dancers and singers. The music serves as an accompaniment to the songs and the recitation of pantoen. Sometimes the players form a ring around the dancers. The recitation of epic poetry to the accompaniment of this orchestra arouses great excitement among both the players and the audience.

Javanese OE5 Batak OD5 Malays AN5
Nias OD11 Gorontolo OG4
Punan OC10 Moluccas OH1
Celebes OG1 Makassar OG6
Bali OF7 Borneo OC1

Mo [118 cont.]
MI Sumatra know the bonang, which they call tălèmpuăng or
G tălempòng and the Alfoer of northern Celebes call it kolintang,
I 534 whereas in the Moluccas it is known as tatabuwan.

The kĕndang, with which we are already acquainted, is
I also found everywhere and is played in the same manner, namely
MK Br by putting the instrument on the lap and playing it with the
Bt fingers. Its name is gĕndang or gandang, a word that occurs in
534 various languages of the archipelago. (Mak. ganrang, Bug. genrang, Daj. ganang, Bat. gondang.) Besides this kind of drum, another is used with only one side covered with skin, the tambourine, which is known on most of the islands as rabana (Jav. tĕrbang). It is played with the hand. Another instrument belonging to the same category as the gambang and
MK having wooden or metal keys is found among the Makassarese
MI nd the Malays of Sumatra's west coast. The latter call it
534 kelèntang.

Besides the percussion instruments, which, with the drum,
I 534 tifa, of the eastern parts of the archipelago, have all been discussed, we find a wind instrument, the flute, known everywhere
Bl as the suling and played like a clarinet. [119] It is made of
C bamboo and has three, four, or six little holes. Special men-
P tion must be made of the nose flute, which is blown with the
N 534 nose and not with the mouth and is used a great deal by the Niassans, the Punan, the tribes of central Celebes, the Balinese, and particularly on the Philippines (1).

1. Pleyte, "Recensie [review] van Dr. A. B. Meyer's Publicationen, etc., Vol. VIII), Nord Luzon," Ind. Gids, 1891, Vol. II, p. 1465.

I
J We also find stringed instruments on the islands beyond
534 Java, and all the peoples who are at the same stage of development as the Javanese and who are Mohammedans have the rĕbab or arbab, the violin of Persian or Arabian origin.

2: Wilken--717 E-5 (ca. 1880) 1893 OB1 Indonesia

Nias OD11
Punan OC10
Toradja OG11
Bali OF7
Tinggian OA38

N 534 [665 cont.] it mentioned of these islanders that they play the nose flute (1).

1. Modigliani, un Vaggio a Nias [A Journey to Nias], p. 566.

P 534 Furthermore it is generally known that the Punan tribe, true nomads, who today roam in the interior behind the divide of the Mahakam and Kapuas, count the nose flute among their musical instruments (2).

2. Carl Rock, Reis in Oost- en Zuid-Borneo [Travel in East and South Borneo], p. 20.

Tr 534 On neighboring Celebes, this instrument is still found among the pagan tribes of the central part, where it is called latowe and is used by amorous young men when serenading their loved ones, and the priests also use it to call upon the angga, the spirits of the ancestors (3). Also it is an indispensable object for

3. Riedel, Bijdragen t. d. T. L. en Vk. v. Ned.-Indië, 5th series, Vol. I, p. 82.

B 534 the Balinese walian (shaman), because its tones put him in a state of ecstasy.

As has been clearly shown, the nose flute occurs sporadically in Indonesia, but in the Philippines, especially on northern Luzon, it is played generally. Dr. Meijer depicted only two examples from the Tingoeian [Tinggian] (4), but apart from this tribe we find them

Tng 534

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4. Meyer, Publicationen a.d.Königl. Ethnogr. Museum zu Dresden, Table XVII, Figs. 1-2.